

Ward Martindale, Glen Hall and Vincent Sullivan.

Before coming into his fortune recently, James K. Hackett was given the benefit of the bankruptcy laws. Though legally absolved from all obligations, he has now called in his debts and is paying them all off.

Oliver Morosco has another play from Louis N. Anspacher, in whose drama, "The Children," Henry Kalke is now starring. This new play is called "The Unchastened Woman."

The New York Review says it is rumored that Mrs. Leslie Carter and David Belasco are to have a reconciliation and to be associated in business again. Also, that Blanche Bates will return to the Belasco management.

In association with Klaw & Erlanger, George C. Tyler is to produce a new war play by Paul M. Dix, called "Moloch." Holbrook Blinn will be the star.

"The Songbird," by Frederic and Fanny Hutton, is produced last week in Los Angeles with William Courtleigh and Jane Cowl in the leading parts.

Louis Mann in his new play, "The Hubble," by Edward Locke, has the character of a simple, affectionate old German shopkeeper, who falls into the hands of sharpers after his little hoard of savings, but who is rescued despite himself by two young newspaper reporters, one of whom is in love with his daughter.

The photoplay feature at Crandall's Theater next week will be "The Nigger," with William Farnum in the title role. It is announced that the scenes were taken at Augusta, Ga., and an entire battalion of state militia and a squadron of cavalry were engaged for the production of the story. A race riot about the gubernatorial mansion is shown.

Leonora Novasio, who comes to the Columbia as the heroine, is the leading soprano at the La Salle Opera House, Chicago, in "Lorraine Lou," "The Love" and "The Girl of the Year." With Oliver Morosco's company in "The Tok Man of Oz" and in "Cohan & Hart's" production of "The Girl of the Year," in which William Collier was the star. She began her theatrical career six years ago with the Delmar, Garretts, Stock Company, in St. Louis, Mo., her home city. She has a mezzo-soprano voice.

All the world of moving picture fandom is shaking its sides at the laughable absurdities of Charlie Chaplin, who is now hailed as the comedian paramount of the photoplay drama. But few probably will recall that this great laughmaker made his only two appearances on the stage in Washington at the Cosmos Theater, first in 1913, in "A Night in an English Music Hall," when he replaced Billy Reeves as "the drunk," and later in "A Night at an English Club."

Henry Woodruff, who reached theatrical prominence in "Brown of Harvard," will appear in the photoplay feature, "A Man and His Mate," at Moore's Garden Theater today and tomorrow.

In the cast with him are A. F. Turner, Gladys Rockwell and others. Tuesday and Wednesday Thomas E. Shea will be seen in a screen version of "A Man of Warman." The French stars Mario Bonnard and Lydia Borelli will be seen in "Love Everlasting," supported by many of the better known members of the Comedie Francaise organization. Thursday and Friday, Gordon will be seen in "On the Night Stage" Friday and Saturday, with William Farnum, Mitchell and Herschel Mayall. Auxiliary attractions for the week include Keystone comedies, the topical daily and the Garden Orchestra.

Coming attractions include "Man's Progress," "Eagle's Nest" and "Captain Macklin."

Crandall's.

Photoplay features at Crandall's Theater this week will include today the "Kreutzer Sonata," with Nance O'Neill and a star cast, including William Farnum and Thelma Bara; tomorrow and Tuesday, "Hearts in Exile," with Clara Kimball Young as the heroine. Paul McAllister, former member of the Columbia stock company, is one of the principals in the cast. "Love Everlasting" is the main attraction for Wednesday and Thursday, featuring Betty Bellairs in the principal role, and "The Cowboy and the Lady," featuring S. Miller Kent, is the attraction for Friday and Saturday.

Prof. Green's orchestra and Crandall's pipe organ are additional attractions.

Strand.

At Moore's Strand Theater from today to Wednesday, inclusive, the feature photoplay will show William Elliott in H. V. Esmond's charming comedy drama, "When We Were Twenty-One," which was produced the legitimate stage with great success by Nat C. Goodwin and Maxine Elliott. In the cast will be seen Charles Wadsworth, in the role originated by Mr. Goodwin; Arthur Hoops, Charles Coleman, George Backus, Russell Bassett, Edwin E. Porter, Hugh Ford, Helen Lutell and Winifred Allen. "The Spanish Jade" will hold the screen for the remainder of the week, and feature in the title role the English actress, Betty Bellairs. Accompanying will be played by the Strand Orchestra. Coming attractions include "Captain Courtney," featuring Dustin Farnum, and "May Blossom."

The Working Girl.

From the Louisville Courier-Journal.

As you read of her the working girl of a certain and fixed social class and not at all the sort of flesh and blood one meets in furthest at teatime and in the theater boxes. As you know her the working girl is entitled to and gets about as much respect as is accorded the lolling girl. She often marries well and lives afterward as happily as other persons who trifle with matrimony without knowing whether it is loaded. As you read of her in many a blast from the forces of the up-to-date, it is pretty apt to be, or sure to be, a moral outrage, for whom something ought to be done, beginning at the headlines on the first page.

A committee of fourteen in New York has formally returned a report, after a great deal of nose poking into the business of the working girl, that the shop girls of New York are nothing more or less than normal human beings with normal faults and virtues, and that they have neither class morals nor class manners, or even a class need of special guardianship by busybodies. That is about what all of us thought—at least all of us who have mingled with human beings of various degrees of financial well being and resultant social position.

Improving Opportunity.

From Jenn—Did you have a breach of the peace home?

Peck—Yes; and I crawled out the first opening.

AMUSEMENTS.

ARCADE.

14TH AND PARK ROAD.

Roller Skating.

Monday, Wednesday, Friday and Saturday.

Special features daily.

Skating and dancing lessons by competent instructors.



From "LOVE EVERLASTING" GARDEN

From "ANNA KARENINA" CRANDALL'S

From "THE RED MILL" COLUMBIA

From "THE TENDERFOOT" COLUMBIA

From "THE MAN OF WAR" COLUMBIA

From "THE SPANISH JADE" CRANDALL'S

From "THE COWBOY AND THE LADY" CRANDALL'S

From "THE HEARTS IN EXILE" CRANDALL'S

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good as men in general. But I wouldn't 'a' kept him one minute if I hadn't been on my job continual. We was poor and hard working, but I never got slack in my housework or failed to fix up if it wasn't with nothing more'n a ten-cent pin. You see, I knowed there was always other woman round, and the only way to outwit 'em was to keep a full jump ahead of 'em in the game. Joe Bascom never found any woman that was livelier and better natured and more dressed up than I was. 'Course 'twasn't easy. Lots of times I felt cantankerous

"What'd she say that makes you look so all-fired jolly?"

Fanny laughed like a girl. "She gave me a tested recipe," she said, "and you know, Hubert, I believe it's worth trying."

(THE END.)

Memory's Half Hours.

From the Indianapolis News.

A day is made up of so many things. A moment is really as nothing. It takes three or four moments to get anything well finished, even memories or hanging. It is the half hours that count most to us as complete, but individual units of experience. We can wander about in the back yards of our memories and pick out all sorts of half hours, weeds and flowers, empty tin cans and very good serviceable bricks. There are a few half hours that are not in the back yards of our memories or not even in the front yards. They are things apart. They gleam off there in the forenoon, in the part of us and our temporal beings, but still ours in the sense that we belong to them. They have, like the half hours of which we take up of ourselves into the forenoon.

There is the first half hour of all, the funny little half hour when you discovered that you were somebody, an entirely different person from your mother or father or the dog or the house, when you ran away and were just yourself for the first half hour. The garden is bright with half hours of love, some ghostly as the fragrance of the honeysuckle, some as gay and unshowered as the petals of the pansies, some as fragrant as the roses upon which no flowers would grow. There are half hours of little sorrows in which will not be uprooted and are harmless enough—half hours of whole some joy—great beds of glowing, hardy flowers.

The half hours to which we belong are not so many. The half hour of a

HE FOUND FANNY AWAITING HIM.

and all that, but I pinned on a smile and trotted right along to the theater with just as if that was the only thing I was living for. And to the day we were lovers," she stilled a sigh. "Many's the time I've ached to tell Josephine Reeve what to do in her case, but I wouldn't have been with her today. She stood up stiffly. 'There's your wash, Mrs. Rand. I hope I'll please you. I got to go. Five's my getting-up time and it's 5 o'clock now.'

"Good night, Mrs. Bascom," Fanny said. "There's something extra for you tonight. And thank you."

When, an hour later, Hubert returned home he found Fanny awaiting him with a very bright face. "Company been in?" he inquired. "You don't look as if you'd been lonesome."

"Only Mrs. Bascom," replied Fanny.

AMUSEMENTS.

Grand Concert and Tableau.

Benefit for Widows and Orphans in Germany.

Old Masonic Temple, 9th and F N.W.

Sunday, April 18, 9:15, 8:15 P.M.

Mrs. Blanche Mattingly Rogers, Soprano.

Mr. Paul Blum, Tenor.

Mr. Anton Kaspar, Violin.

Dr. Anton Gieseler, Piano.

Washington Sauerboud.

Orchestra of 20 Selected Musicians.

SEATS, 75c and 50c.

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morning ride over the mountain top to meet the sun, the half hour of lying in deep grass with face and heart close to the earth, the half hour by campfire at sunset, the half hour of great sorrow or great happiness, the half hour of understanding, the half hour of these are not found in the back yard of our memories. They are not memories. They are less transitory than memories. They take us away from ourselves and reveal to us something more wonderful and more real. We cannot call them to us, but we cannot fail to answer their call.

The Meanest Man Once More.

From Judge.

I have at last discovered the very

AMUSEMENTS.

WASHINGTON'S LEADING THEATER

ALL THIS WEEK

THEATER

Prices: Orch. First 11 Rows, 31c. Balcony, 50c and 75c. Gallery, 25c.

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